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The orchestra with their faces turned toward the stage stood in a long row, and each was strictly obedient to the conductor. I had not yet had received notice of this beforehand, I had provided myself secretly with a small looking glass, by the help of which, as soon as the music was ended, I obtained a good view of those who were seated in the front row.

At my succeeding glance I perceived that the pain of my lips increased; and at the close they had become so swollen and blistered that in the evening I could scarcely eat my supper. Even when I was alone, I felt the burning of my lips, and very negro-like appearance, and my young wife was not a little alarmed when she saw me; but she was nettled when, jesting, I said that it was from kissing to excess the pretty Eritre woman. When, however, I told her the whole story, of my mistake on the horn, she laughed heartily at my expense.

# Kunkel's Musical Review

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I. D. FOULON, A.M., LL.B.,

EDITOR.

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Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly.

HERE has been some misunderstanding of our position in reference to the using of the meetings of the M. T. N. A. for advertising purposes. We have no objection whatever to a pianist's arranging with the manufacturer of a first-class piano to use, for a consideration, the piano of his make to the exclusion of others in any concert or concertos he may give, but we do say that when a number of pianists come together, as they did at the late meeting of the M. T. N. A. each anxious to be heard, but only on the piano they play for a consideration, this fact places the pianists in the unfortunate position of rival drummers for the trade of their respective employers, on an occasion when they should be unbiased members of a deliberative body. The better plan would probably be for the association to discontinue piano recitals altogether. The association, however, seems not to know its own purposes—whether it is to be a deliberative body, a concert company, an aid society for struggling composers, an advertising medium, a foster-mother for humming musical degrees, or an excuse for a summer jaunt at reduced rates. So far it has succeeded in being the last only.

## THE GRANT MEMORIAL PAGEANTS.

OW many have smiled at the story of the disconsolate widow, who, after mourning her loss in the first part of the epitaph on her husband's tombstone, would it up by the statement that she carried on business at the old stand, and sold goods at prices below competition! Then how much more foregone, who were present at the funeral of Gen. Grant or at the different funeral pageants in honor of his memory on the 8th of August, have been amused (as amused, perhaps, as right thinking Americans were mortified) at the sight of mourning turned to advertising purposes—a funeral made the occasion of money making, a day of mourning turned to a holiday under the thin disguise of black draperies and flags at half-mast! Here in St. Louis, thanks to the efforts of the parties who managed the procession, and, we are told, most of all to those of Col. Meier, who commanded the militia, the display of absurdity, not to say insult to the memory of the dead hero, was reached. The day was warm and the wise Colonel forbade all the bands that were in line to play any funeral marches or dirges "because it would cause the procession to move too slowly, and make the march harder on the men. And so it came to pass that the funeral procession moved through the streets, the bands playing quicksteps, polkas, etc. One band (from South St. Louis) alone disregarded the order and played suit-

able music at the risk of losing its pay. One of the last divisions of the procession had been assigned to the negro organizations, and as the men marched in the center of the street their wives, sweethearts and children followed on either side. The jolly music was too much for their untutored and impressionable nature. The whole thing was a disgrace to St. Louis, to the nation and to civilization, and yet the daily papers, and even the *Globe-Democrat*, which had editorially condemned the playing of a scheduled championship game of base ball on that day, although reporting the cheering, etc., along the route of the procession, had not one word of condemnation for the disgraceful exhibition of combinedupidity, stupidity and ill-breeding. When the "gallant Colonel" dies we suggest as appropriate selections to be played by the bands, in lieu of dirges, "Pop Goes the Weasel," "The Irish Washerwoman" and "The Mulligan Guards."

THE installment in this issue of Mr. Bennett's "Observations on Music in America," the series closes. We feel sure that our readers have been glad to hear what the eminent English critic had to say, and, like ourselves, have been pleased at the judicial spirit in which he seems to have viewed the subject. It is evident that whenever he was in doubt he has given us the benefit of the doubt. The salesvolume must be actuated by has not appeared. Indeed, we doubt whether he has not said more in our favor than we deserve, in other words, whether he has not overestimated our musical advancement, and there should now be confusion and shame among those which attacked him personally, even before he had stated his views. Mr. Bennett's relatively short stay in this country had led us to think that his "observations," however impartial, would be often faulty, but save in the matter of church music, to which we have already referred, we see nothing in them to criticize or correct. Mr. Bennett has been not only a fair judge, but an able one, and we tender him at once our congratulations and our thanks.

## PRIVATE OR CLASS TEACHING.

HIS is the season of the year when almost every mail brings to the *sanctum* (we pronounce it "den") of the musical editor by the way sent to be thought almost omniscient in musical matters—inquiries from anxious parents concerning the method or methods of teaching which they had better use with their children. The most common question is: "Ought I to send my child to a conservatory or get her a private teacher?" These questions are usually accompanied by data of what the pupil has studied, his or her age, etc., which are supposed to furnish the editor all the premises from which to reason out a conclusion—but which generally furnish not even a clue to the formulation of intelligent advice.

Partly to answer such inquiries, partly to save the time which answers by mail consume, and which we can ill afford to spare from multiple labors, we have decided to give the discussion of this question a little space in this issue. We say the discussion of this question, because the question is not one that admits of a categorical answer. Individual and class instruction each have advantages and disadvantages, and what will be best in one case may be worst in another.

In private or individual teaching, the lesson hour is devoted by the teacher entirely to the instruction of the individual pupil, the correction of his individual mistakes, in class teaching the same hour is divided into as many sections as the class has members, the same lesson is gone over by each member of the class, and the entire class is supposed to hear the corrections, suggestions, etc., addressed by the teacher to each of its members in turn.

The advantages of class work are, first, its cheapness. If a teacher teaches four pupils at once, he can certainly charge much less for each than he could if he spent the same time with one pupil. Secondly, there naturally arises among the members of a class a certain emulation, which may serve as a real incentive to children who are ambitious but volatile and incentive. Thirdly, the relative excellence of the lessons of each member of the class furnishes to those parents who choose to investigate a means of comparing the progress of their own children with that of others. Fourthly and finally, if, as is often the case, the pupil intends to eventually become a teacher, the explanation of the difficulties encountered by different members of the class may assist the pupil in discovering and rectifying the mistakes of those who may later become his pupils. In other words, the class teaching furnishes indirectly a sort of lesson on the art of teaching. In conservatory, music schools or conservatories would probably insist upon another advantage: the fact that they are enabled by their system to secure for the price a better class of teachers than private individuals can outside, but while this is probably true, it does not necessarily follow that the conservatory teacher is in any respect abler than his outside competitor.

The disadvantages of the class system are, first: that if the lessons have not been very thoroughly studied before recitation, the time for correcting mistakes of each individual member of the class is insufficient. Secondly, that the pupil's attention is not concentrated upon his own mistakes, which are the only ones he is to correct, but is partly taken up with the consideration of the blunders of others; Thirdly, that the members of the class who have special talent are held back by those who lack it, while the latter are urged on at a speed that makes thoroughness impossible.

The advantages of individual instruction are, first: the fact that the lesson is long enough to enable the teacher to detect all the shortcomings of the pupil, and to correct them fully and in detail; Secondly, that the attention of both pupil and teacher is concentrated upon the work of the individual pupil; Thirdly, that the teacher can adapt his course and his methods to the wants of the particular pupil, instead of striking a more or less average; Fourthly, in the case of some very timid pupils, that there is no presence of other, perhaps brighter, pupils to hear the mistakes made and to bring by word or look a sense of mortification to the pupil that may result in his total discouragement.

The disadvantages of this system are: First, its relative expensiveness; Secondly, the absence of class emulation.

Bearing these facts in view, parents and guardians can, better than any editor or teacher, answer their own questions in each individual case. The disposition of the child, his general capacities, his musical talent and even the state of his health should all be considered—and of course the age of the child and the guardians are the best judges. Further: what is the best method at one stage of the child's progress may not be the best later on, when the disposition has been modified by age and associations. Each case must be examined for itself—only thus can the best work be accomplished.



## OBSERVATIONS ON MUSIC IN AMERICA.

## ELEMENTARY MUSICAL EDUCATION IN BOSTON.

INTELLIGENT visitors to America always expect to find its highest form of intellectual life and things ministering to it within the bosoms of Massachusetts. To a naturalist to an Englishman, who, proud of his own country, remembers that in his own country, the very cradle of England was founded beyond the seas by strong, God-fearing men and women, the Puritanism of Massachusetts seems faithful and courageous, and, though not free from the narrowness of a sect, is nevertheless the noblest Englishman in Massachusetts feels himself a sharer in the glory of that famous commonwealth, and, if he is a Puritan, he is a Puritan. He looks upon Bunker Hill, or visits Lexington and Concord with no twinge of mortification, but rather with a sense of pride. He is not a Moor or Naschy, rejoicing in the valor with which men of his race have rebuked tyrants. Nowhere else in the world is there a more noble and more than in the old State. The names of its cities and villages are those with which he has been familiar from his childhood. He sees the features of Anglo-Saxon life, and in literature and art he beholds a stream life, the fountain of which is the mother land.

Influenced by sympathy, arising out of many ties, the English visitor to Boston is apt to put on rose-colored spectacles, and, for my part, I confess that on many points I am apt to do so. Things did not seem to me as they are. Especially was this the case as regards the magnificent public schools, which, I should say, are the special glory of the "Hub." I expected to find in them everything of the best, all that the best of the human mind and heart could attain to the end of a well instructed community. It was, therefore, with no small interest that, under the guidance of my esteemed friend, Mr. Bacon of the *Boston Herald*, I visited several schools, chiefly in the South End, and saw the operation of the new system of musical education, but also in a measure to gratify a large curiosity regarding those famous institutions. It is no part of my present duty to discuss the subject in its entire scope, but I cannot refrain from mentioning a few general notions before putting you under more than mere speech.

These fine old buildings of Boston have scarcely such imposing architectural features as those erected in London, under the auspices of the Corporation, which I considered that the latter are the creation of yesterday, while the former represent a system of architecture that has been in vogue for many centuries. The Boston buildings seem admirably adapted to the purposes of instruction, and their arrangement is capitally arranged for graduated teaching, and kept scrupulously clean. I was struck with the perfect order and neatness of the interior, and am convinced, and not less with the unmistakable evidence of the firm and gentle discipline from which order and neatness were so easily obtained. The teachers in appearance, seemed thoroughly interested in their duties, while their teachers, both male and female, were well qualified to lead us to the class which we in England describe as "gentle." Indeed, the whole tone of the schools was such, that it was impossible to feel the least effect influence for good upon the young people made subject to it. One feature impressed me very much, namely, that the principal teacher was presided over by a gentleman, having under him a staff of lady assistants. The arrangements of the school were admirable, and especially from an administrative point of view. These schools are very large establishments, making it almost impossible to do without them, necessitating the existence of those qualities in their highest forms. I sought no opportunity of visiting the other schools, as I had seen the girls adopted. Indeed, from what I casually observed, I should have thought that the children so far removed from home would be more susceptible than others to their curriculum. The chances are that my own ignorance of their condition, rather than their knowledge, be-  
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the fully practical, and strictly uniform method of musical instruction is in the Boston public schools, much the same liberty being allowed as in London. Here the vast majority of teachers use, for quite intelligent reasons, the system known as Tonic Sol-fa, but this is simply the result, as I understand, of their own choice. Over yonder certain school districts are placed in the charge of certain professors, by whom musical education is directed according to the method each considers to be best. This, of course entails divergence, but not, as far as I could discern, to any great extent. The principles involved

seemed to me much the same, though their working out offered variety of procedure. It was my good fortune to make acquaintance with two of these district superintendents—intelligent and enthusiastic gentlemen, with a firm belief in their respective Shibboleths—and, under their guidance, to see the young New Englanders studying the A B C of the divine art.

In no case has it thought necessary to substitute any signs for those of the recognized notation. The notation is so simple that it can be read with ease and accuracy more than sufficient to show that, provided right methods be followed at the start, it is possible to no longer be troubled by the language of music. It was instructive to observe, moreover, with what alertness the children turned their musical lessons into a game, and how they were inclined to learn. It is, of course, implied that it had been made clear. Boys and girls are rarely inattentive or bored. They are, however, more so than the boys and these youngsters appeared to take the keenest interest in the exercise of their faculties of observation and deduction as applied to music. I have known a few children who said, "I have rarely met with . . . There is no sham about it. Sham, let me add, is easily detected by anybody who has a little common sense." I have never had suspicion of it was impossible. The promptitude of the answers given and the confident manner of the children were masters of the subject within the scope of their examination. In every instance they were able to give the reasons for their opinion, singing—with the ordinary notation, *bien entendu*—astonished me. Before the higher classes I had to be careful not to let them know that I read off with hardly a noticeable blunder, and when the teacher, making a staff with the fingers of his right hand, was able to give the notes of the scale in two and three-part harmony, he was followed with almost absolute exactness. . . . Hence, to add to the interest of the children, I was obliged to go to one district . . . I met with them everywhere, and they served for conviction that in the Boston elementary schools, music is taught with intelligence and interest. . . . How long this has been going on I cannot say, but the next generation of Bostonians should be in a high degree artists and musicians.

And I had one special opportunity of judging results on the point of taste and skill in singing. No sooner had the girls been placed in their rows than I saw them form some pieces than, with ready courtesy, the ordinary work of the upper classes in a large school, and I was not surprised to find that they had their own room. I was then taken to the large hall where the professor seated himself at the piano, and the girls entered with erect bearing and measured step. When all were seated the march began, and I was charmed with the singing so true was it, and in an unaffected way, so expressive. "Recollections of the March" was the name of the piece, and with pianoforte accompaniment; no failure of any kind occurring to mar a display of the excellence of the girls. I had not had time to take any notes of the matter of course. After some time spent in this fashion the girls rose by signal, the march resumed,

My readers are now ready to ask the question: How are these results to be attained? Much is no doubt to be done by teachers, apt at imparting instruction and zealous in the discharge of their duties; much, also, to the uncommon intelligence of children belonging to a highly educated community. But I think the methods employed deserve the greatest amount of credit. These, as already pointed out, differ on many points, but as regards essentials, have so much in common that it may be said of them *Ex uno disce omnes*. I am, therefore justified in confining myself to one for the present.

Before me lies a little book entitled "Manual for the Use of Teachers; to accompany the Readers and Charts of the Normal Music Course." Its authors are John W. Tufts and H. E. Holt; its publishers D. Appleton & Co., of New York, Boston, Chicago and San Francisco. With the reader's good leave I will point out the salient features of the course of instruction there laid down. Few of these may be absolutely new, but it is in their combination and relative importance that the value of the system lies. A cardinal principle is thus expressed:

"A knowledge of musical sounds should be given by presenting, comparing and naming them orally to the ear as relative *mental* objects on precisely the same principle that the eye should be trained to number with *material* objects. We should never lose sight of the fact that in music we are not only teaching that which we cannot see, but that

which we can give no idea by any picture or drawing. In music we deal with the reality in order to gain any knowledge of it. When this fact is fully appreciated we see that in the study of the subject we must appeal entirely to the sense of hearing and to the feelings thus awakened and stimulated."

...burying out the idea, has stated immense pains taken to fix the scale in the minds of the pupils as firmly as the letters of the alphabet or the numbers of the scale. The pupils are not allowed to take any sound of the scale in which they are singing, and not only so, but until "when passing from one sound to another, the sound of the first, and the sound of the scale are readily adjusted in their minds, and the new key easily established." It was in the last named exercise that the Boston boys were asked to write a phrase in one key, and follow it by another having a different signature, but continuing the same key. The youngsters had no difficulty whatever in passing from one tonality to the other, the sounds of the new scale being at once adjusted to the old. The tonic of the new key was easily identified with the Tonic Sol-fa, and all others deserving to be called philosophical. "Passing on I find it stated that 'a new sound is not learned by the eye, but is learned only by hearing such rhythm and accents

Consequently a mental conception of the thing is formed before the pupils are troubled with the character employed to represent it. Simplification is thus secured, and the child is not burdened with the necessity of burdening the pupil with anything not essential to the primary object of singing at sight. "Every child is a natural musician," and the teacher intelligently should be taught; all else should be postponed until this is attained. There should be no questions or explanations on the part of the teacher until the child has formed a correct conception of which they refer. The scale should first be effectively *impressed upon the minds* of the pupils by creating mental pictures of their true representations of the tones. The child should be made to know that the principles work had an opportunity of seeing. The children had nothing before them but their mental pictures of the tones. The teacher then called out the numbers representing the relation of the various sounds to the tonic, the sounds themselves were produced with a rapidity and accuracy

Most very young children the system under notice employs singing by ear, in order to awaken and develop tone perception at the earliest period and to train the voice. Singing, as an accompaniment to marching or gymnastic exercises, is absolutely forbidden, because tending to encourage a noisy and careless use of the voice. "Correct habits in using the voice, good phrasing, distinct articulation and accurate pronunciation should all be taught by an imitation of the example given by the teacher. Harsh and noisy sounds should not be allowed."

trouble the pupil with characters representing duration of sound or silence. He is taken, so to speak, by the teaching itself. The system does not at first trouble the pupil with characters representing duration of sound or silence. He is taken, so to speak, by the teaching itself. The system does not at first trouble the pupil with characters representing duration of sound or silence. He is taken, so to speak, by the teaching itself.

During all these early exercises the pupil sees no note of music. But, having clearly in his mind the pitch of the sounds of the scale and their relation to each other, he is taught their representation to the eye. The teacher, having the staff upon a blackboard, writes the G clef upon it, and says: "Sing one." The pupil sings the lowest note of the scale.

"What is its pitch?" They answer, "C." The teacher then makes a note upon the first address line below the staff, saying, "This is its place." He proceeds: "Sing one, two." The pupils do so. "What is the pitch?" "D." The teacher writes a note upon the first space below the staff, saying, "This is its place." And so on throughout the scale of C. The scale D is next taken, the others following in order; and it has been found that the pupils

owing to their mental mastery of the scales as regards the pitch and relationship of its sounds, conquer the written language with surprising ease.

The details I have presented serve to show intelligent readers the main principle of the Boston method. For fuller details I refer them to the book itself. But it is almost needless to say that the success attained lies in the persistent study of the scale till its component parts become so fixed in the mind as to be recognized without conscious volition, like the alphabetical letters. To this end all energies are bent, and when it is once gained the rest gives no trouble.

My visit to the Boston schools afforded me infinite satisfaction, because it showed the effective training of a whole continent in the elementary principles of the most adaptable and refining of the arts. When all American children are so instructed their country will come within measurable distance of the goal towards which we in England are now striving, and may look forward, as England does, to a time when false ideas in art will have less power than now, and blind and incompetent guides will find their business gone. JOSEPH BENNETT.

#### CHOIR MUSIC IN AMERICA.

THE title prefixed to these few rambling remarks more carefully chosen than would at first appear. There is a marked difference in America between *church music* and *church music*, the former being of much wider application and including organ, choir, and band, as well as ecclesiastical compositions. For years we have heard the well-founded complaint of the "musical indifference" indulged in by fashionable organists and choir masters of the day. The following shows how well the words of an old hymn—

"Oh! all ye people, clap your hands,"

will go to the spiritfully melody of "God Goes the Chase." The pathetic strains of the latter are to be found set to sacred words in many recognized books of psalmody. Of operatic adaptations there is no end. As an upstart church music village the Minster read the beautiful hymn beginning:

"Oh! Thou from whom all goodness flows,  
I lift my soul to Thee;  
In all Thy works I hear Thy voice,  
Good Lord, remember me."

and the choir sang, "The Heart" (The Heart Bowed Down), "deftly arranged with soprano and tenor solos.

It has been the custom to condemn all such adaptations; but, after all, there is seriously considerable to be said in their favor. In the last of the above mentioned instances the effect was really beautiful, and quite as devotional as any other tune would have been to those who did not recognize the melody, and locate it at once in its proper place in the "Johannine Girl." All depends upon *association*. If one were accustomed to hear "Balaena," or even "Old Hundred" in a bar-room, those tunes would be out of place in a church.

But there are thousands of operatic works, quite unknown here, which contain some beautiful music. The Italian composers of the day are very fond of heightening the effect of their operas by church or cathedral scenes, in which characteristic music is introduced; and, before condemning the adoption of such passages for choir use in this country, it is well to remember the origin of many of the so-called "sacred" melodies, sanctified by long usage and purely religious associations. The tunes "Manna" (from the hymn "Von Weiden" or "Chatham," as it is arbitrarily termed in different churches) are peculiar favorites among the Episcopalians of America; and the same is heard also in the little village chapel and in the stately city church; yet the first of these is an arrangement from a secular work by Rossini, and the latter is a close adaptation of some violin *tremolando* passages in the fairy scene of "Oberon." A church musician will often find in the pages of works which have received the sanction of the clergy and the musical purists of the day, tunes which strike his ear as pleasantly familiar, but it is only at distant intervals that he will be able, at some operatic representation, to do himself justice in the prima donna or tenor the "sacred" melody which, under the Quaker-like garb of "long metre" or "ill bred," has so often in the church awakened the spirit and voices of the devout.

Among the operatic adaptations which find the most favor with the present generation are "Good-Night" trio in Flotow's "Martha," sung to the words, "Now the Day Rest Declineth," the first in the same scene in Wagner's *Die Walküre*, in which the former character confides in the latter his love for the heroine, sung to the fine old

hymn "Guide Me, O, Thou Great Jehovah;" the Passover scene from Halévy's "Jewes," in which Eléazar invokes the divine favor on his family—a composition especially religious in character, and therefore less objectionable than the others; the bass aria *Qui Stagno*, from the "Zauberflöte," a solo. An American adapter has even descended to the depths of the "Black Rock," and did arrange to make a selection here mentioned—even including the gem rescued from the "Black Rock"—no objection can be urged on the score of melody. With possibly all this music is as "sacred" as that of many of the recognized hymn tunes; but they have cheered the Christian heart for centuries; but their associations are such as to render them unfit for church use.

Why, then, are they used? Because they are "pretty," and the fashionable tenor or soprano of the fashionable choir can show off vocal talent in them. Nor can it be denied that the younger element in the congregation prefers to listen to these. An organist is often asked why he does not produce that arrangement from Martini of the choir of St. Cecilia's Church sung so charmingly, and the desire to give satisfaction, and to have his choir praise, induces him to act against his judgment in these matters.

At the present time the taste in American church music is not so good as the quarters of the choir. The former system is peculiar to this country, and there can be no doubt that its popularity will be passing away. Of course, the churches in New York City it may be safely estimated that in two hundred of them the music is in the hands of the choir, in fifty of them of male voices, in ten or twelve by boy choirs and in the small remainder by precentors or by the congregations. The quartettes and trios are also affected by all cities and towns of considerable size, and is peculiarly American. Quartettes cost from a dollar to five hundred dollars a year, and in the New York churches paying the latter amount. The best volunteer choirs are found in our country villages, at least in such places as are large enough to contain a cultured society. In New York every volunteer singer is on the lookout for a salary in the country place he is about to expect.

Every clergyman and two-thirds of the congregation prefer simple old tunes like "Antioch," or "Amen" or "Duke Street" to any of the newer and often superior compositions of the day. "Give us familiar tunes," is the cry. But it is very difficult to define what familiar tunes are. A music publishing house in this city wishes to issue a book containing only recognized favorites, and communicated with five hundred choir leaders in various parts of the country, asking each to name a few of the tunes which, in his vicinity, might be considered favorites. These tunes were then weed-out and the residuum published, but as the recognized "familiar" numbered nearly a thousand, of which probably not more than one hundred were common to all, the editor of the book in the individual church in this country, it will be seen how difficult it is to decide what is really a standard old tune. That which is the favorite of the congregation may be entirely familiar with stout stranger to a congregation in the next street. Often, too, people who have lived in the same city all their lives, to which happens to hit their fancy, and they will think it is an old favorite. An instance occurs to me of a hymn tune which I have heard sung in different parts of familiar psalmody, was once much pleased with the tune which his choir sang to the words—

"Children of the Heavenly King."

"I have always liked that tune," says those words, "I have to the organist," and I hope you will let it be sung frequently." The organist did not explain to him that the tune was an original composition, only a few days old, which had never been sung in any church or by any choir. With few words about the matter, the singing notes will close. Sopranos of average ability are plenty, but first-class ones are scarce. The average number of sopranos in the churches is fifteen hundred dollars a year. Church "committee-men" often have pet sopranos whom they will not allow to sing in any other church, and these singers frequently hold positions far above the real standard of their ability. The soprano of a choir is often the most prominent member of the choir, and, in case of a few pretenses, six or eight hundred dollars or even a thousand are paid. Tenors of

genuine ability are very scarce and command fancy prices. Several in this city get twelve hundred dollars a year, about half a dozen get a thousand, and the prices then rapidly fall. The rarest of the rare, the amateur volunteer which is marked by a stipend of a hundred dollars a year. In view of the scarcity of talent of this sort, a stipend of this kind is meant not an artist, but a young man who can read with decent facility, can fill his part in a quartette or trio, and the choir will be glad to have him. Church service requires, ought to be paid less than five hundred dollars, though they often sing for less. But the choir is a very important part of the church service requires, ought to be paid less than five hundred dollars a year is a large salary for a bass of average ability, and the choir will be glad to have him get half as much again, or often twice as much.

But it is not entirely in modern times that the music has been a leading attraction of the church. Clergymen and elderly church goers may blind themselves to the fact, but the fact remains. Young people at church are drawn thither by a desire to hear the music or to see each other. It was so in the days of Pearlys, for the diary of that versatile worthy contains this entry, now over two hundred years old:

"April 21, 1697.—To Hackney Church, where very full and found much difficulty to get pews. That which I chieftly went to see was the young girls, where some great beauties were to be seen. The organ, which is handsome and times the psalms, and plays with the people, which is mighty pretty."

And later, this same minute chronicler thus reports: "April 27, 1707.—To Putney Church, where I saw the girls, few of which pretty. Here is a good sermon, and much company and singing, but I am sleepy and a little out of order at my hat falling through a hole beneath the pulpit. I was at the church sermon, with a stick and the help of a clerk, I got up again.—[A. J. in American Art Journal.]

#### FRAGMENTS OF ANCIENT RECORDS FOUND IN EGYPT.

MORE than 30,000 fragments of ancient records have been found from the sands of Egypt, where they have rested embalmed during nine centuries, not very long ago the worst of the world. The history of these venerable documents is remarkable. Prof. Karabekian supposes that they must at one time have formed part of the public archives of El Fayoum, and that the bulk of these archives perished in a great conflagration, such as destroyed the great library at Alexandria. The fellahs of those days seem to have risen in revolt against their natural enemy, the tax gatherer, and possibly they associated together, the tax collector and the archives, as emblems of the same extortion.

If Prof. Karabekian is right, they set fire to El Fayoum and its documentary treasures without compunction, and these 30,000 papyri and parchments, some of them containing the names of the owners of the collection. Prof. Karabekian and his coadjutors will have their hands full of work for some time to come in classifying what has come to their hands. The Professor makes a preliminary division of the manuscript into groups comprising eleven different languages, more than one of which will be absolutely new to the well educated reader. It is not surprising to learn that the key for deciphering those of the manuscripts which the styled Merotic Ethiopian has yet to be discovered. Merely to decipher those fragments which have come to the hands of the discoverer, the Egyptian, Persian and Arabian requires polyglot accomplishments far from common, even among German scholars.

The very papyri on which most of these records are written are of the same kind as the papyrus on which the felah was subjected. The manufacture and sale of papyrus was a State monopoly, and the end of the papyrus was to be sold in the trade elsewhere. The day when paper began to take the place of the papyrus plant was perhaps the end of the papyrus plant in Egypt. The fact that all refinement was not crushed out of the Egyptians who peopled El Fayoum may be inferred from the numerous records which have come to the hands of the discoverer. Among them is a unique specimen of ancient manuscript—a fragment of the "Book of the Dead" of a Pharaoh of the 19th century, the earliest extant manuscript of that author. Altogether, the El Fayoum archives may be expected to yield many more valuable discoveries in this age of discoveries.—[London Times.]



down against a wall. In this part of the gallery are two ancient Irish harps. They are of course unstrung, and were strange to say found in the Highlands. One of them is that mentioned as having belonged to Mary, Queen of Scots. The other is called the larnm harp. This kind of instrument was known to our English folks in the earliest ages. In fact the Celts-Phonicians brought the first to the Green Isle. The Queen lends several rare and extremely valuable manuscripts. Two virginal books, one of which belonged to Sir John Hawkins, are among them; also the score of Purcell's "King Arthur." The museum, for such in truth it is, contains manuscript-lacking from the eleventh century. An attractive feature in the gallery of curiosities is a suite of three historical rooms, in the furnishing of which musical instruments form an important part. The first of the rooms is English, and the time about the middle of the eighteenth century. The second, which attracts a great attention, might be called the Elizabethan room. It is partly hung with sixteenth-century tapestry of Flemish make, and is panelled in black oak. Here is Queen Elizabeth's virginal, and the authenticity of the instrument is unquestionable. At one end are the royal arms in colors yet fresh. It is of Italian make. The pandora or bandore, an English form of the ancient Greek pandura, is one of the musical specimens in this chamber.

### THE MUSICAL UNION.

WE are happy to be able to announce that the concerts of the Musical Union, which were suspended last year, are to be renewed the coming season. The last season of this society (1884) fully demonstrated the fact that St. Louis possessed a number of first-class musicians and orchestra. During the three years of its existence it did such good work and made such advancement that many who were skeptical as to the result of its work are now among its most ardent supporters, and ready to put forth any effort to sustain and make it a permanent success. They think it has been demonstrated, that only time and careful training are necessary to insure the becoming a source of great pleasure and success, comparing favorably with similar organizations throughout the country. The hearty support of the public is solicited. The members of the Union, Wallauer and Doan, ask all lovers of music and art to co-operate with them in making the concerts of the coming year a greater and more successful than those of any previous season. The price of subscription is \$20.00, which includes four tickets to each concert and dress rehearsal, there being six of each, making forty-eight tickets in all, which is a moderate price for concerts involving such heavy expense. The Exposition Hall being now completed enables the managers to so arrange that each subscriber can select his seats, which can be retained during the entire season, and thus avoid any uncertainty as to location of seats on entering the Hall. Any further information will be cheerfully given by application to the managers, or our communications answered promptly when addressed to Thos. C. Doan, 109 North Third Street.

The New York *Betheltristliche Zeitung* thus describes Schuler & Co.'s new warehouses in New York City: "Schuler & Co.'s new warehouses are situated on the corner of Fourth Street. Enlarged and beautified, they attract the eye of all those who pass. The architecture is attractive, is a row of solid cast-iron columns, whose appearance, in soft brown, relieved by black and gold, proves good taste and judgment. Not only from Fourth Street but also from Third Avenue is there an entrance to the beautiful rooms. The room through which the visitor passes at this point is exclusively dedicated to shipping purposes; it contains an elevator erected at a cost of over three thousand dollars, which leads to the upper stories used for manufacturing purposes. Only the finishing touches here given to the instruments that are being prepared for delivery, after they have been sent hither from the factory in the twenty-third street. The area of the warehouses is nearly 60,000 square feet. The decorations of both of the large halls are separated only by broad columns, is exquisite, the walls being with dark Pompeian red, and the floor with color strike the eye agreeably, while the ceilings with their tasteful decorations in wood, give an agreeable impression of richness.

The total cost of the new rooms approaches \$20,000, a sum which, better than words, speaks of the prosperity and enterprise of the house."

"It is technique in the purest chromatic rotunda; his wonderfully clear intonation, even in harmonies, his broken accents across all the four strings, from the lowest to the highest, his perfect control of the bow, his passages; his enrapturing piping play, while he was simultaneously playing wonderful melodies; his perfect control of the bow upon the G string; his silvery chime of bells; his *faisance* which toward the whole of the orchestra, and his playing upon the sweetest, most charming pianissimo—all that was incommensurable or inconceivable. Do you know what all that is? That is the way Paganini played the 'nido.'—*Berlinische Woche*.



### OUR MUSIC.

"GRANT FUNERAL MARCH," ..... *d. de Kontski.*

Almost all publishers have on hand one or two funeral marches, which with a change of heading, to service for every prominent man who dies, and whose death may cause a transient demand for a commemorative composition. Our publishers have always preferred to let others make the few dollars they might reap from that style of enterprise, and hence have never before issued a funeral march. This composition is now published not in competition with the mass of Grant Funeral Marches that have done service for Lincoln and Garfield and a dozen others, nor with the shoal of wistly-waist stuff with similar titles, which the death of the late Apollonius has really brought forth. This is the worthy homage of the "lion pianist" to the lion soldier—a noble composition, worthy of the man whose memory it honors. We feel flattered that of all the music journals of America, Chevalier de Kontski should have selected ours to give his latest inspiration to the people of America. The excellent march was played at Gen. Grant's funeral by Gilmore's famous band, for which it was arranged by Mr. F. W. Schuler. The piece is not an easy one to properly render, but will repay whatever study is devoted to its mastery.

"CAROLESS ELEGANCE (QUICKSTEP)," (Duet) *Schleifert.*  
This is in Mr. Schleifert's happiest vein, and we are sure it will please. It is of only moderate difficulty.

"KATIE'S FAVORITE SCHOTTISCHE," ..... *Sidus.*  
We are exceedingly proud of publishing in the Review, Herr Sidus' latest series of easy pieces, almost as soon as received from the author. Like all of Sidus' teaching pieces, this combines to an unusual extent the technical with the pleasing.

"HUZZA, HUBRAH!" (Gallop) ..... *Wollenhaupt.*  
This composition was published in duet form in our issue of January, 1882. We now give it as a solo—in which form many prefer it. It makes great effect in either form, being full of dash and fire, and not over difficult.

"DREAMING," ..... *Wellings.*  
This revised edition of a favorite song, with the addition of German words, (the work of Mr. E. A. Zient), and such modifications in the accompaniment as increase its beauty and its popularity, will doubtless be recognized as superior to all others. It will be seen that the different readings provided adapt this edition equally well to high and to low voices.

The pieces in this issue cost in sheet form:  
"GRANT FUNERAL MARCH," ..... *d. de Kontski* 60  
"CAROLESS ELEGANCE (QUICKSTEP)," ..... *Schleifert* 75  
"KATIE'S FAVORITE SCHOTTISCHE," ..... *Sidus* 35  
"HUZZA, HUBRAH!" (Gallop) ..... *Wollenhaupt* 80  
"DREAMING," ..... *Wellings* 35  
Total ..... \$2 85

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## NEW MUSIC.

Among the latest of our issues we wish to call the special attention of our readers to the pieces mentioned below. We will send any of these compositions to those of our subscribers who may wish to examine them, with the understanding that they may be returned in good order, if they are not suited to their taste or purpose. The names of the authors are a sufficient guarantee of the merit of the compositions, and it is a fact now so well known that the house of Kunkel Brothers is not far from the best in the selection of the pieces it publishes, but also issues the most carefully edited, fingered, phrased, and revised publications ever seen in America, that further notice of this fact is unnecessary.

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A Starry Night	.....	Sidney Smith	75
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Grand Galop de Concert	.....	E. Ketterer	75
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Cascade of Roses	.....	J. Kuchner	75
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Chant du Berger	.....	Julie Rive-King-Wagner-Liszt	1 50
This Image, Romanza	.....	Chopin	75
First Love	.....	Chopin	75
Will-o'-the-Wisp (Caprice)	.....	Chopin	75
Consolation	.....	Chopin	75
Spring Waltz	.....	Chopin	35
Autumn Waltz	.....	Chopin	50
Forget Me Not	.....	Chopin	50
Weeping Willow (Nocturne)	.....	Chopin	50
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Gavotte, in A minor	.....	Bandella	75
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## GRANT FUNERAL MARCH.

*Allegro moderato assai.* ♩ - 100.

[illegible]

Copyright—Kunkel Bros. 1885.

This musical score is written for piano and consists of six systems of staves. The notation includes complex rhythmic patterns, often with multiple beams and slurs, indicating rapid passages. Dynamic markings such as *ff* (fortissimo) and *f* (forte) are used throughout. Pedal instructions, labeled "Ped.", are frequently placed below the staves, often with asterisks to indicate specific pedal points or effects. Some measures include fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks like "stacc." (staccato). The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The overall style is characteristic of late 19th or early 20th-century piano music, emphasizing technical virtuosity and harmonic richness.

First system of a piano piece. The right hand features a melody with various ornaments and slurs. The left hand plays a steady eighth-note accompaniment. Pedal markings are present below the bass staff.

Second system of the piano piece. The right hand continues the melodic line. The left hand has a more active eighth-note pattern. Pedal markings are present below the bass staff.

**TRIO.**

*cantabile*

Third system, the beginning of the Trio section. The tempo is marked *cantabile*. The right hand has a slower, more flowing melody. The left hand plays a simple accompaniment. Pedal markings are present below the bass staff.

Fourth system of the Trio section. The right hand continues the cantabile melody. The left hand has a steady accompaniment. Pedal markings are present below the bass staff.

Fifth system of the Trio section. The right hand continues the cantabile melody. The left hand has a steady accompaniment. Pedal markings are present below the bass staff.

Sixth system of the Trio section. The right hand continues the cantabile melody. The left hand has a steady accompaniment. Pedal markings are present below the bass staff.

First system of musical notation. Treble and bass staves. Bass line includes pedal markings: Ped., Ped., Ped., Ped., Ped., Ped., Ped.

Second system of musical notation. Treble and bass staves. Bass line includes pedal markings: Ped., Ped., Ped., Ped., Ped., Ped., Ped.

Third system of musical notation. Treble and bass staves. Treble line includes markings: *ff*, *ff*, *cres*. Bass line includes pedal markings: Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped.

Fourth system of musical notation. Treble and bass staves. Treble line includes markings: *cres*, *dim*, *ff*, *ff*. Bass line includes pedal markings: Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped.

Fifth system of musical notation. Treble and bass staves. Treble line includes markings: *ff*, *ff*, *ff*. Bass line includes pedal markings: Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped.



*ff fz ff*

*Ped. \* Ped. Ped. \* Ped. Ped. Ped. Ped. Ped.*

Musical score for "The Rose Tree" in 2/4 time, featuring a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece includes a "Stacc." section marked with a double bar line and the word "Stacc." above the staff. The score is marked with "Ped." (Pedal) at the beginning of several measures. The key signature is one flat (B-flat), and the time signature is 2/4. The score is written for a single melodic line with a piano accompaniment.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a piano and includes a vocal line and a piano accompaniment. The piano part features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The vocal line is a simple melody. The score includes a key signature change to G major and a tempo marking of "Moderato".

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a piano and includes a vocal line and a piano accompaniment. The piano part features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The vocal line is a simple melody. The score includes a key signature change to G major and a tempo marking of "Moderato".

Musical score for "The Rose Tree" in 2/4 time, featuring a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece includes various musical notations such as chords, arpeggios, and dynamic markings like *mf* and *p*. Pedal points are indicated by "Ped." and asterisks. Fingerings are shown with numbers 1-4. The score is divided into measures by bar lines.

3 2 2 5 3 1

*ff* *p*

Ped. ☆ Ped. ☆

# CARELESS ELEGANCE.

(QUICKSTEP.)

*Allegretto*  $\text{♩} = 116$ .

Secondo.

Geo. Schleiffarth.

*Glorioso.*

*fx* *fx* *fx* *fx* *fx*

*p*

*cres.* *cen.* *do.* *f*

*f*

# CARELESS ELEGANCE.

(QUICKSTEP)

Geo. Schleifarth

Primo.

Allegretto  $\text{♩} = 116$ .

Giacoso.

This musical score is for a piece titled "Careless Elegance" by Geo. Schleifarth, marked as a Quickstep. The tempo is Allegretto (♩ = 116). The score is written for a piano and includes a Primo section. The key signature has one flat (B-flat), and the time signature is 2/4. The score is divided into five systems of music. The first system includes dynamic markings of *ff* and *mf*, and features fingerings (1-3, 2-1, 3-2, 4-3, 5-4) and pedaling instructions. The second system continues the melodic and harmonic development. The third system includes a *f* dynamic marking. The fourth system includes a *ten.* (tension) marking and a *f* dynamic marking. The fifth system also includes a *ten.* marking. The score concludes with a final cadence.

Secondo.

First system of musical notation. The right hand features a series of chords, each marked with a *molto* dynamic. The left hand plays a steady eighth-note accompaniment. A *p* (piano) dynamic marking is present in the left hand at the beginning.

Second system of musical notation. The right hand continues with chords marked *molto*. The left hand accompaniment remains. A *cres.* (crescendo) marking is placed over the right hand, followed by a *cen.* (crescendo) marking in the left hand.

Third system of musical notation. The right hand has chords marked *molto*. The left hand accompaniment includes *do.* (dolce) and *fx* (forzando) markings. Pedal points are indicated by *Ped.* and a star symbol. A *p* (piano) dynamic marking appears in the right hand towards the end of the system.

Fourth system of musical notation. The right hand continues with chords marked *molto*. The left hand accompaniment is consistent with the previous systems.

Fifth system of musical notation. The right hand features chords marked *molto*. The left hand accompaniment includes a *f* (forte) dynamic marking.

Primo.

*mf*

*mf*

*sf*

*Ped.*

*p*

*Ped.*

*cres.*

*mf*

*cres.*

Secondo.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords, with a *p* (piano) dynamic marking. The bass staff contains a series of chords, with a *p* (piano) dynamic marking.

Second system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords, with a *p* (piano) dynamic marking. The bass staff contains a series of chords, with a *p* (piano) dynamic marking.

Third system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords, with a *ff* (fortissimo) dynamic marking. The bass staff contains a series of chords, with a *mf* (mezzo-forte) dynamic marking. The system concludes with a double bar line and a first ending (1.) and second ending (2.) marked.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords, with a *p* (piano) dynamic marking. The bass staff contains a series of chords, with a *p* (piano) dynamic marking.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords, with a *p* (piano) dynamic marking. The bass staff contains a series of chords, with a *p* (piano) dynamic marking.

Primo.

This page contains six systems of musical notation for a piano piece, marked "Primo." The notation is in G major (one sharp) and 4/4 time. Each system consists of a treble and bass staff joined by a brace. The music is characterized by intricate fingerings, often indicated by numbers 1-5 above or below notes, and various dynamic markings including *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo). The first system begins with a *p* marking. The second system has no dynamic marking. The third system has no dynamic marking. The fourth system begins with a *ff* marking, followed by a *mf* marking. The fifth system begins with a *mf* marking, followed by a *ff* marking. The sixth system begins with a *ff* marking. The notation includes many slurs, ties, and repeat signs, indicating complex phrasing and structure. The piece concludes with a final cadence in the sixth system.

Secondo.

Secondo.

*ff* *ff* *ff* *ff* *ff* *p*

*Ped.* *ff* *Ped.* *ff*

*cres.* *cen* *do. f* *p*

*f* *f*

*p*

*f* *cres.* *cen* *do. ff*



Primo.

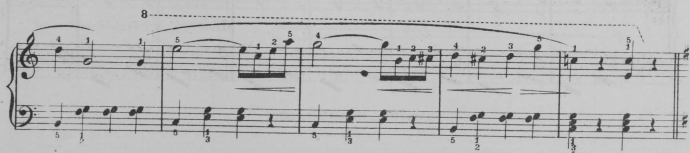
The musical score is written for a piano and consists of six systems of staves. The notation includes complex chords, arpeggios, and various musical markings such as *ff*, *mf*, *cres.*, *cen*, *do.*, *f*, *ten.*, and *ff*. The piece is marked *Primo.* at the top. The notation includes many accidentals and dynamic markings. The first system starts with a *ff* marking and includes a *Ped.* marking. The second system includes a *mf* marking. The third system includes a *cres.* marking and a *do.* marking. The fourth system includes a *f* marking. The fifth system includes a *mf* marking. The sixth system includes a *ff* marking. The notation is complex and includes many accidentals and dynamic markings.

# KATIE'S FAVORITE SCHOTTISCHE

Carl Sidus Op.103.

*Allegretto.*  $\text{♩} = 104.$

The musical score is written for piano in G major (one sharp). It consists of four systems of music. The first system begins with a piano (*p*) dynamic. The second system includes a forte (*f*) dynamic. The piece concludes with a "FINE." marking. The notation includes various fingerings, slurs, and articulation marks.



Repeat from the beginning to Fine.

# HUZZA! HURRA!

(Galop di Bravoura.)

Tempo di Galop.  $\text{♩} = 100$

Henry A. Wollenhaupt.

Tromba.

Brilliant.

*f* *dim:*

*f* *dim:*

Con Bravoura.

*f* *Ped.* \**Ped.* \**Ped.* \**Ped.* \**Ped.* \**Ped.* \**Ped.* \*

*f* *Ped.* \**Ped.* \**Ped.* \**Ped.* \*

*ff* *Ped.* \**Ped.* \**Ped.* \**Ped.* \**Ped.* \**Ped.* \**Ped.* \*

ff

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

f

dim.

f

dim.

p

Ped. \* Ped. \* Ped. \* Ped. \*

p

f cresc.

Ped. \* Ped. \* Ped. \* Ped. \*

Con Bravoura

8

*ff*  
Ped.<sup>3</sup> \* Ped. \* Ped.<sup>3</sup> \* Ped. \*

Scherzando.

8

Ped. \* Ped. \* Ped. \* Ped. \*

8

*molto cresc.*  
Ped. \* Ped. \* Or  $\frac{2}{1} + \frac{2}{1} + \frac{2}{1} + \frac{2}{1} +$   
 $\frac{3}{4} \frac{2}{1} \frac{2}{1} \frac{3}{2} \frac{2}{1} +$

*p*  
Ped. \* Ped. \* Ped. \* Ped. \*

*p*  
Ped. \* Ped. \* Ped. Ped. Ped.

First system of musical notation, piano (p) and forte (f) dynamics, with a 'dim:' marking.

Second system of musical notation, piano (p) and forte (f) dynamics, with a 'dim:' marking.

Con Bravura.

Third system of musical notation, forte (f) dynamic, with 'Ped.' and '\*' markings.

Fourth system of musical notation, forte (f) dynamic, with 'Ped.' and '\*' markings.

Fifth system of musical notation, fortissimo (ff) dynamic, with 'Ped.' and '\*' markings.



ff

Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*

f

dim:

f

dim:

ff

ff

ff

2 3 + 2 + 1 2 3 x 2 + 2

ff molto cresc:

ff

ff

ff Fine.

Ped. \*

# DREAMING.

NUR IM TRAUM.

Words by E. Oxenford.

New Edition, revised by the author.

Music by Milton Wellings.

*Andante moderato* ♩ - 92.

*An dem Ströme stand ich*

Once a gain I saw the

*p*

*t. h.*

*Pod.*

wie - der; Drauf die Was - ser - li - lie liegt, D'rein die Wei - de tauchet nie - der; Die der

riv - er Where the wa - ter - li - lies grow, Where the wil - low branches quiv - er As the

Wel - len Spielsich fügt. Wieder hört' ich je - ne Lau - te, Die mir einst so hold er -

gen - tle zephyrs blow, And I heard those well lov'd ac - cents That once held my heart in

tönt De - nen tie - bend ich ver - trau - te. Ach ein Traum hat mich ver - höhnt. Nur ein

thrall And they whis - per'd words of prom - ise - I was dream - ing, that was all! I was

*Traum war's, Ach, ein Traum nur; Nur ein Traum hat mich ver. höhnt. War's ein Traum nur; war's ein*

dream - ing, on - ly dream - ing, I was dream - ing, that was all! I was dream - ing, on - ly

*Traum nur; Hat ein Traum nur mich ver. höhnt!*

dream - ing, I was dreaming that was all!

*rit.* *a tempo.* *mf* *rit: colla voce.*

*Ped.* *Ped.* *Ped.*

*Doch zwei Hän - de still sich fin - den, Und - er lis - pelt: Bist du*

In my hand there steals an - oth - er And my heart is throbbing

*accel.* *accel.*

*mein! Treu - e soll uns zärt - lich bin - den, Un - ser Lie - ben e - wig sein! Ich ge -*

fast, As he whis - pers that to - geth - er We will cling un - to the last. Then I

*rall.* *rall.*

lob ihn zu be-glü-cken, Wie sein Wort mein Seh-nen krönt, Meine

mur - mur that I'll love him, What so - ev - er may be - fall, And ny

*a tempo.*

Seel' ist voll Ent-zü-cken, Und kein Traum hat mich ver-höhnt. Nein, kein Traum hat mich ver-  
*accel. e cres.* *rit.*

soul is fill'd with rapt-ure. 'Tis no dream-ing af-ter all! 'Tis no dream-ing af-ter

*accel. e cres.* *rit.*

höht. Nein, kein Traum ist's, Nein, kein Traum ist's, Nein, kein Traum hat mich ver-höhnt! Nein, kein  
*a tempo.*

all! 'Tis no dream-ing, 'Tis no dream-ing, 'Tis no dream-ing, af-ter all! 'Tis no

*a tempo*

Traum ist's, Nein, kein Traum ist's, Nein, kein Traum hat mich ver-höhnt!

dream-ing, 'Tis no dream-ing, 'Tis no dream-ing, af-ter all!

*rit.* *colla voce.*





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masters such as Hans Andersen, Björnsten and others. The English is one of the most expressive of tongues. Its depth, as compared with the Latin tongue, is immeasurable. It has, nevertheless, some faults, which make it a poor language for the vocalist. Its close vowels preponderate largely over the open ones. Its ceaseless "ings" and other nasal and throaty combinations are painful to the singing teacher's ear. What word, indeed, can be more unvocally than "singing" itself? The phrase in the *Mes-siah*, "Singing of Kings"—in the upper notes of the soprano register—is utterly atrocious to the singer, although noble in its majestic poetry. We fear that in the operatic translation which may follow the inauguration of the scheme mentioned at the outset, Wagner's heroic verse will suffer most, for the modern English scarcely lends itself well to alteration. In closing these few remarks on the relative vocal value of languages we can present the reader with the following list, which represents their relative positions, beginning with the best and closing with the weakest: Italian, Russian, Spanish, French, German, English, Danish, Norwegian, Dutch, Low German (Platt Deutsch). Of course the arrangement is not altogether arbitrary, and, judged by poetic worth, the table would almost be reversed.

One fault of the English tongue from the poetic side is its total lack of diminutives. Almost every other language of the world is rich in tender expressions of this character, but the English poets, from the first, seemed to disregard this quality, and hence have taken no root in the hearts of the people. The fault has nothing to do with the purely vocal side of our subject, but, nevertheless, makes it almost impossible to translate any love poems literally, and often works havoc in foreign operatic libretti when turned into the sturdier English.

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**NEVADA IN CONCERTS.**

**R. CHIZZOLA**, the well-known *improvisatore* announces a series of concerts by Miss Nevada during the coming season. She will be supported by the following eminent artists: Signor Vergnet, Tenor, from the Grand Opera, Paris, and La Scala, Milan, Signor Buti, Baritone, from the "San Carlo," Naples, Signor Casati, Violoncello, Professor at the St. Petersburg Conservatory, Signor Lewita, Pianist, from the Warsaw Conservatory, Signor Giozza, Musical Director.

Miss Nevada (or Miss Wixon, to call her by her present real name) will open the season at the Philadelphia Academy of Music, on the 10th.

Most of the artists who are to support Miss Nevada are unknown to us, but Mr. Chizzola's reputation as an *improvisatore* is proof sufficient of their being above the average.

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## OPENING OF THE NEW MUSIC HALL.

THE new Music Hall in the St. Louis Exposition Building is now well-nigh completed. Its dimensions are 300 by 120 feet, and 80 feet in height. It has a seating capacity of about 4000 persons; the stage appointments will be, when completed, thoroughly adapted to all useful purposes; the proscenium has a frontage nearly 30 feet; the stage is 60 by 120 feet. It is one of the largest, if not the largest in the country, and is admirably arranged for grand opera or dramatic performances on a large scale, as well as oratorios and orchestral concerts. The interior decorations impress the visitor favorably, while not in any sense elaborate, still they present an exceedingly attractive appearance, thoroughly in keeping with the massive proportions of the Grand Hall. The painting and gilding is in satin wood, with cherry relief; opera chairs in cherry, making a pleasant contrast. The boxes, of which there are 32, each accommodating comfortably six persons, will be an attractive addition to the house. They are trimmed in brass and maroon velvet, and will relieve the eye and contribute to the general effect. It is proposed to make the drop curtain exceptionally elegant, its size permitting the highest degree of ornamentation. It is to be opened on October 28, the St. Louis Choral Society, assisted by the *Liederkreis* and the *Germanic Singing Societies*, Thomas' orchestra and Mme. Fursch-Madi and Miss Emma Juch, sopranos; Miss Emily Winant, contralto; Mr. Wm. Winch, tenor, and Mr. Myron W. Whitney, bass. On Friday evening, October 30, Gionno's "*Mors et Vita*" will be given for the first time in America. The work of the Choral Society in the rendition of the "*Redemption*" three years ago has remained the high-water mark of choral work in St. Louis. We should for a week of this kind, he no one would *prima donna* or *primo anything*, but a whole-hearted desire and endeavor to make this festival, and particularly the "*Mors et Vita*" a success.

## A STORY OF ITALIAN BELLS.

TOUCHING story is told of a set of bells in the cathedral at Limerick, Ireland. They were made, the story runs, by an Italian artist, who executed them for a convent in his native place. During the wars between Francis I. and Charles V. three of the artist's sons were slain. They were his only children, and during the sad, dark days that followed the sweet music of these bells seemed to the bereaved parent like a voice from heaven, speaking consolation to his soul. Sometime after, the convent becoming impoverished, the bells were sold and taken far away.

But the old man's heart knew no peace away from his beloved chimnes, and so at last he started out in search of them. After years of wandering in foreign lands, he came one summer evening to the river Shannon, by Limerick. As the boatmen were rowing him over the stream the cathedral bells rang out their call to prayer. At the first sound the wanderer bade the rowing cease. When the chimnes were still again they turned to the old man, but his soul had fled. There was a look of peaceful joy upon his face; he had found his bells and he was dead.

## THE BEETHOVEN CONSERVATORY.

THE fall term of this old and reliable institution opens (Sept. 1st) under unusually favorable circumstances. There have been but few changes in the Faculty. The piano, organ and harmony classes are still under the supervision of those able pianists and composers, the brothers Epstein, aided seconded by Miss Strong and other assistants. Mr. Waldauer himself continues in charge of the violin classes, which is proof sufficient that the instruction in that department will be in the future as it has been in the past, systematic and thorough. Mrs. Broadus remains at the head of the vocal department, ready at all times to join example to precept, a great advantage to learners.

Among the additions to the faculty, we may specially mention that of Prof. Seidenman as teacher of the modern languages. Prof. Seidenman is a gentleman of extended and varied information as well as an able philologist and musical critic, so that it is in every respect a worthy addition to the teaching force. The number of pupils will, we are told and readily believe, be much larger than at any previous session. The catalogue of the institution is furnished free of charge to all who apply in person or by letter to its principal, Prof. A. Waldauer.



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MAJOR AND MINOR.

### GROWING.

Baby is only one year old,  
Fair and sweet as a daffodilly;  
Hair as bright as the crinkled gold  
Hid in the heart of a water lily.

Baby is only two years old,  
Tongue like a piping bob o' Lincoln,  
Tells more songs than can ever be told  
Or ever a birdie would dare to think on.

Baby is only—oh! he's been stealing  
Out of my arms and off my knee  
My baby! The grey years came kneeling,  
And stole my baby away from me.

VICTOR MAUREL is spending his holidays at La Bourboule.  
Miss VAN ZANDT is resting at Pymouth-Waldeck, a small German spa, where the wine is good.

GERSTIN's concert troupe will include Mme. Rivé-King, signor Galsini and Mlle. Louise Labeche.

W. DE PACHMANN, the pianist, has been created a knight of the Dannebrog Order by the King of Denmark.

The Swedish "Litteris et Artibus" Medal has been conferred by King Oscar on Wilhelmi, the violinist.

JULES MASSENET is announced to conduct at the Opera House, Pesth, his *Herodiade* and *Les Delibes*, his *Sylvia*.

It is reported that either Philip or Xavier Schwabach is to replace Mr. Feiten, at the Baltimore Conservatory of Music.

The composer, Domenico Pissati, a brother of (Ciro Pissati), has been created a Knight of the Order of the Italian Crown.

SCRIPTIONS are being raised in Germany for the erection of a monument to Robert Schumann, at his native place, Zeiskau.

J. TRAVIS QUIGO has become the editor of the *American Music Journal*, which, under his management, has a quality of snap it lacked before.

MR. JOHN HOWARD, the author of the "Howard Method" of vocal culture, will spend the coming year in Boston, after which he will return to New York.

THE Hawes grammar school in Boston, was the first place in America where singing was taught as a school exercise. The late Lowell Mason was the teacher.

M. J. DAGNELLES, military bandmaster at Charleroi, Belgium, has been created by the French Government an "Officier d'Académie" for his services to musical art.

MME. TERESA CARERRO, the famous pianist, and Signor Tagliapietra will give piano and song recitals the coming season under the management of Henry Woodfin.

CARLOTTA PATTI has fixed her residence in Paris, and has decided to give singing lessons. She has also written a book entitled "My Artistic Tour Around the World."

THE International Congress of Musicians, which was to have commenced at Antwerp on the 8th instant and last till the 11th, both dates inclusive, is postponed till September.

FRANZ VON SEPTE has nearly completed a five-act serious opera, called *Die Grotte*. His new opera, *Juana*, has been revived at the Carl-Schulze-Theatre, Hamburg.

THE new Grand-Ducal Theatre, which will be opened next month at Schwerin, is the first perfectly new building of its kind in Germany, having been constructed entirely of stone and iron.

C. GUPPARD, of Mannheim, has written a three-act opera, entitled *Quintin Messis, der Schmelz von Antwerpen*. It is highly praised by Franz List and Eduard Lassen, Grand-Ducal chapelmaster, Weimar.

ANTON RUBINSTEIN lately gave at Peterhof a concert for the benefit of a number of persons who had suffered by a destructive conflagration at Grondo. The concert resulted in a clear profit of 2,000 roubles.

A NEW one-act opera, with a libretto founded on the story of the Austrian National Hymn and its author, Joseph Haydn, will shortly be produced at the *Forsttheater*, Vienna. The music is by R. Reimann.

ANNA HARKRENS, a Boston young woman who plays the violin, announces herself as *Anna Senka*. She should stand upon her head while scraping the fiddle so as to reverse her name as well as her name.

MAX BRUCH's new Oratorio, "Achilles," met with a very favorable reception upon its recent performance at the Bonn Festival, notwithstanding the undue length from which the work is said somewhat to suffer.

MME. PATRIZIA LUCCA will visit Paris this autumn for the purpose of attending a performance of Massenet's *Manon Lescaut*, in which she will probably impersonate the heroine at the Imperial Opera House, Vienna.

It is reported that Mr. Robert Goldbeck, late of St. Louis, but now of New York, has made application for one of the degrees of the American College of Musicians. Mr. Bowman's bantering. We question the truth of the report. Of what advantage would such a degree be to him?



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## PROGRAMME OF FAIR WEEK IN ST. LOUIS.

## GREAT ST. LOUIS FAIR.

The 25th Great St. Louis Fair opens October 5th, and continues 6 days. \$25,000 is offered in cash premiums to be distributed among the exhibitors of Horses, Cattle, Sheep, Swine and Poultry, Machinery, Medical and Domestic Appliances, Works of Art, Textile Fabrics, Produce, Fruits and Vegetables, Geographical and Historical Specimens, and so forth.

## ZOOLOGICAL GARDEN—FAIR GROUND.

The collection of Wild Beasts, Birds and Reptiles on the Ground of the Association, comprehensively arranged with zoological garden in the world, and will be opened free to all visitors. Numerous additions have been made to this department and it is now complete in all its details.

## NEW IMPROVEMENTS ON FAIR GROUND.

Sixty-five acres have been added to the Ground, and \$500,000 expended in improvements, comprehensive in all respects. The new race course, 100 new Horse Stalls, 500 new Cattle Stalls, 800 new Sheep and Swine Pens, 400 new Poultry Pens, and twenty-eight new Exhibition Halls and Pavilions. Applications for Stalls or Pens should be made at once.

## RACES—ENTRIES CLOSE SEPT. 15.

Races will take place every day on the New Mile Race Course the horses contending being the most celebrated in the country.

## GRAND ILLUMINATION.

During the entire week the streets of the city will be illuminated by 150,000 gas jets, intermingled with hundreds of calcium, incandescent and arc electric lights.

## VEILED PROPHECY'S PAGEANT.

On the night of Tuesday, October 6th, the grand annual nocturnal pageant of the "VEILED PROPHECY" comprising 35 floats, will be given at expense of thousands of dollars.

## TRADES PAGEANT.

On the night of Thursday, October 8th, the "TRADES PAGEANT" will be given for the purpose of illustrating the industries, wealth and resources of the Mississippi Valley.

## SHAW'S GARDEN.

"SHAW'S GARDEN," of world-wide fame, will be open free to all visitors during the week through the generosity of its owner.

## GREATLY REDUCED RATES.

All Railroad and Steamboat Companies have generously made a rate of one fare for the round trip during the entire week.

## A PUBLIC LIBRARY.

The Municipal Authorities have agreed to declare Thursday of Fair Week a public library. Books at the rate of \$500,000 guests have been provided for at greatly reduced rates.

## COMMERCIAL EXCHANGES.

The Merchants' Cotton, Wool, Mechanics' and Real Estate Exchanges will be open free to all visitors. Exhibitors should apply for space at once in order to secure a desirable location. Address: J. H. Dwyer, 714 Chestnut Street, St. Louis, Mo.

Lives there a woman with a dainty little foot who is not proud of it to a greater or less degree? And has not woman nature been conscious of the feeling from the earliest ages of time? Have not our grandmothers imposed upon us from childhood, that to possess an arched instep and a sole "under which water could run," was even an indispensable evidence that the genealogical tree sprouted from soil of the richest loam and was especially favored with heaven's dew?

No matter about the size, so it is in perfect proportion and the shape comes up to the standard of the grandmothers. It is in *firm* alone that the presence of the nature-hood blood is determined; so say the vicieuses who pretend to lay down Blue Book rules on the subject of feet. Now, we all know what proves ladies; viz. exclamation.

There are ladies, and ladies who can proudly point back to the times when the heraldic griffin was a family institution, and the Latin motto a necessary inflation, who, yet as slightly daily over the feet that can not span running water without getting wet and have, Oh, pitiful, pining, pitiful truth! no instep to speak of.

Were it not for one alleviating circumstance such situations would be extremely painful. The old fogy postscript idea about "Nature unadorned" being "best adorned," has gone out of style along with calashes, one-horse stags and vegetable adornments for the hair. Now, we adore Nature all we can, and, taking a small foundation of beauty we call Art in and enhance it to almost perfect proportions.

JOEL SWORE AND BRO., who are too well known to need any recommendation, are artists in the line of beautifying the feet of the ladies.

To those who possess the traditional arch and sole they would say that while denying it is an impossible to undo perfection, or, as it were to "paint the lily," they will guarantee that any footrest bought from them will not mar the symmetry of Nature.

To the less fortunate, the exceptions to the traditions, they promise to so aid Nature that no lady need feel envious of a sister better endowed.

To be well dressed is not necessarily to be in costly raiment; but, to be in harmony from hat to shoe is to attain that perfection of apparel of which Lord Chesterfield speaks the result in age as in youth, and the secret is in setting the line of primary characters before dissection." I have seen some affecting instances of this; brother and sister, and sister and no two persons in middle life could have been more unlike in countenance and character than these are at present. I now see my father's lineaments in the looking-glass where they never used to appear.

SOUTHEY, in a letter to Sir Egerton Brydges, says: "Did you ever observe how old age brings out family likeness, which having been kept at bay, were in adolescence, while the passions and business of the world engrossed the parties, come forth again in age as in youth, and the secret is in setting the line of primary characters before dissection." I have seen some affecting instances of this; brother and sister, and sister and no two persons in middle life could have been more unlike in countenance and character than these are at present. I now see my father's lineaments in the looking-glass where they never used to appear.

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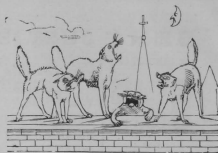
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#### ASTRONOMY.

Astronomy is 1 derful,  
And interesting 2.  
The earth 3 revolves around the sun,  
Which makes a year 4 you.

The moon is dead and can't re 5  
By laws of physics 6 great.  
It's 7 where the stars alive  
Do slightly act 8.

If watchful Providence be 9  
With good in 10 does fraught  
Did not keep up his grand design  
We soon would come to 0.

Astronomy is wonderful,  
But it's 2 80 4  
I may 2 know, and that is why  
I'd better say no more.

When may a man be said to imitate music? When he has a piano-for-the piano-forte.

"She's not of my set," said the old hen as she chased a strange chicken out of the yard.—*St. Paul Herald.*

Though a member of a brass band may be perfectly temperate, he takes his horn with great regularity.—*Yankee Digg.*

Is it proper to speak of a piano hanger as a knookist? Some of them think they can knock you last into a cocked hat.

The giraffe has never been known to utter a sound. In this respect it resembles a young lady in a street car when a gentleman gives her his seat.

It is true that a dog wears more clothing in summer than in winter? Yes, of course, for in winter he wears a coat; and in summer he wears a coat and pants.

"STRIKING performer, is she not?" observed one gentleman to another as they sat listening to a lady who was executing, or at least attempting to kill, a Wagner selection on the piano.

Yes, striking—very heavy hit, too was the answer.—*Boston Post.*

A boy going out poaching shot a bird, and another ran to secure the trophy. Coming near where it had fallen, he found a white owl sprawled in the grass as to present to his view only a head with staring eyes and a pair of wings attached. Instantly he shouted in dismay, "We're in for it now, Jack; we've shot a cherubim!"

The editor's five year old daughter was marching about the other day and singing: "All the words to Rimbo's band"—the melody put us on the track, and we discovered that that was her version of "Hail ye heroes, heav'n's born band," from "Hail Columbia." Whether that was a compliment to the articulation of the vocalist she had heard sing it we leave others to judge.

The cat was originally brought from Persia, and was known to Filmy and the Roman writers. It was formerly the trick of the English countryman to substitute a cat for a sucking pig, and bring it to market in a bag; so that he who, without careful examination, made a hasty bargain, was said to "buy a pig in a poke," and a discovery of this cheat gave rise to the expression of "letting the cat out of the bag."

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